



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

THE SUPPLEMENT.

WE present in the supplement to this number of THE ART AMATEUR two very fine designs for tile decoration, painted by an English artist, and redrawn, by J. O'Brien Inman, from small photographs of the originals. The plaque design is likewise redrawn for THE ART AMATEUR, from Louis Leloir's sketch of his water-color, "Libellule," in the first exhibition of the French "Société des Aquarellistes."

In the plaque (Plate I.), paint the sky, at top, a rich sky-blue, gradually growing lighter toward the centre of the plaque, and then begin to give a pale orange tint, strengthening it as you approach the bottom of the plaque to a deeper orange—resembling a cloudless but warm sunset.

Paint around the wings, as they must appear lighter. Paint the upper sections of the wings a pea-green hue, deepening the tint as you approach the dark line that divides each section. The centre of the wings paint a delicate pink, increasing in depth as you near the shoulder of the figure. Draw all the lines in the wings a deep red, making them, in the thinnest part, a decided crimson. Tints resembling an opal will give a very transparent look to the wings. Paint the eye on the lower wing as follows: the centre a deep reddish brown, the inner circle crimson, and the outer circle orange. The hair should be of golden hue, and the drapery a delicate pink with rich warm shadows in the folds. Make the flesh a pale "noir" tint. The flowers leave white with varied shades of green in the leaves.

In both the tile drawings (Plate II. and III.), make the sky pale blue, graded lighter as it approaches the top of the wall. The figure with the musical instrument (Plate II.) make a blonde, and the other (Plate III.) a brunette. Overskirt, in Plate II., a pale blue with orange stripes; underwaist and skirt white with orange border; leather sandals, yellow. Pale pink flower with crimson centre. Instrument yellow with brown outline. Hair golden, with pale blue ribbon. Give figure in Plate III. darker and warmer complexion. Deep, rich brown hair and crimson ribbon; overdress a rich crimson; underskirt a pale orange. Wall in both pictures a pearly gray. Floor a pale reddish brown. Flowers the same as in Plate II. The vases a rich reddish brown with some blue stripes.

The design for a tidy, a quarter of which is shown in our supplement, is composed of three different braids. All three are *écru* in color. With the widest braid, which is plain, but has a picot edge, sixteen squares are formed. They are then filled in, one with narrow braid, the other with fancy braid, and both are kept in place, according to the design, with bars of button-hole-stitch and with wheels. The border is likewise composed of narrow braid, each festoon being filled in with fancy lace-stitches.

New Publications.

WILLIAM HOGARTH. By Austin Dobson. New York: Scribner & Welford.—Among the recent additions to the valuable collection of books published by Scribner & Welford, entitled "Illustrated Biographies of the Great Artists," is an interesting volume on William Hogarth, which gives the reader a clear idea of the genius and works of this most notable artist. The character of Hogarth was peculiar, as were the times in which he lived, and his works bear a stamp which has never been found in previous or later productions. The satirical humor of the artist, not content with endowing his principal personages with all the defects and peculiarities of the period, asserts itself in even the smallest details; there is not in his paintings a picture on the walls or even a handkerchief hanging from a pocket which has not some subtle meaning. This volume is carefully illustrated with parts of his works, but we regret to see that no complete engraving is given of any of his larger pictures. The author has given attentive study to the motives which induced Hogarth to paint his different pictures, and quotes the artist himself as saying: "I wish to compose pictures on canvas similar to representations on the stage; and further hope that they will be tried by the same test and criticised by the same criterion." Many of the personages in his pictures were men of the time, and the author gives interesting details about them. The book is of sterling value to the amateur in art, for it is a conscientious and thorough analysis of the man and his work, and while it contains all the general information that the public desires it opens to the student unlimited fields for further exploration and study by giving a full alphabetical list of books relating to Hogarth.

RUBENS. By Charles W. Kett. New York: Scribner & Welford.—Another important addition to the "Illustrated Biographies of Great Artists" is the biography of Rubens by

Charles W. Kett, the well-known professor of King's College School, London. It contains sixteen well selected illustrations showing the different styles of this great master. The place that Rubens occupied in the transitory period of art is well set forth, and his abilities, first as a painter of genius, and, secondly, as a litterateur, an antiquarian, and a diplomatist, are carefully presented. Rubens' talent was especially muscular, and the similarity between his works on canvas and those of Michael Angelo in marble can easily be traced. Such a book as this should be carefully studied by those who have seen the artist's works abroad, as it recalls them faithfully; for those who intend to go to see them it is an excellent preparatory study, and to those who cannot go it gives a good insight into the life, motives, and works of one of the greatest painters that ever lived.

THE BOY TRAVELLERS IN THE FAR EAST, by Colonel Thomas W. Knox, published by Harper & Brothers, is an ideal holiday book for boys, and may be read with profit and interest by old boys as well as young ones. Two youths, Frank and his Cousin Fred, in company with Dr. Bronson, an old traveller—a delightful improvement, by the way, on that prosy, didactic prig of our boyhood, Mr. Barlow, in "Sandford and Merton"—make the tour of Japan and China, with every advantage of having as their real guide Colonel Knox himself, who knows all about those interesting lands from personal observation. Within the limits of the present notice it would be impossible to give even the barest synopsis of what they saw and did, and it would not be fair to the author to attempt it. When the travellers reach their journey's end the reader, as well as the boys, is left in doubt as to whether they will continue their way eastward or return home. An expected telegram from the father of one of the boys is to determine the matter, and as the book closes before the telegram arrives, we are left in doubt as to the result. We think that we can put the minds of Frank and Fred to rest on the subject, however, for we hear that Colonel Knox's book has sold even beyond the expectations of the publishers; and as, after all, it will be the publishers who will have to determine whether or not the boy travellers shall continue their tour in the East, we think it safe to presume that this will be only the first volume of a series of travels. We hope so, at least, and we are sure that the boys do. A word of praise is due, in conclusion, to the publishers, who have printed and illustrated the volume with their usual liberality and good taste. Many of the cuts we recognize as having done service in other publications of the house, but they are all more or less appropriate to the text, and they are certainly given with almost prodigal profusion.

THE ART JOURNAL announces additional new attractions to subscribers for the new year, prominent among these being supplements containing original designs for copying on plaques, tiles, panels, etc. The marked favor with which this feature has been received by readers of our own magazine insures, we believe, a like appreciation of it on the part of the readers of The Art Journal. Decorative drawing and painting have become a fashionable pastime in the homes of the refined in this country, and the requirements of those who practise them cannot be ignored by any art magazine which would keep its place in popular esteem. Among the most valuable articles in the present number is one on "Landseer as a Humorist," and Mr. A. J. Bloor's third paper on "American Domestic Architecture," both of which are fully illustrated. Perhaps the best of the steel plates of the month is an admirable engraving of an early picture by Gérôme, entitled "Arnauts Playing Draughts," which has much of the fine qualities of an etching in its sharp, clean cut and expressive lines. The number ends with an appreciative, if somewhat tardy, notice of the Tanagra statuettes brought to New York by Gaston L. Feuardent, and some notes about the Ruskin drawings exhibited in Boston, and now on view at the American Art Gallery, New York.

THE DRAWINGS OF SAMUEL PROUT AND WILLIAM HUNT, English water-color artists of distinction, but hardly to be called "great," are the latest objects of Mr. Ruskin's enthusiastic commendation. Mainly through his exertions the drawings have been collected by the Fine Art Society in London, and are now on exhibition in their rooms. The fact would be of no especial interest on this side of the Atlantic if it had not furnished the occasion for Mr. Ruskin to prepare an elaborate catalogue—for an early copy of which we have to thank Messrs. Scribner & Welford—to which he has written a long and interesting preface in the superb English to which we are accustomed from his pen. It is not easy to understand why the works of men of two such opposite aims and of such opposite methods should have been thus brought together, and Mr. Ruskin does not enlighten us except to remark that they both belong "to a time with which nearly all associations are now ended in the mind of general society." Prout, without any claim to distinction as a colorist, made his studies chiefly on the Continent, selecting bits of picturesque architecture, while Hunt stayed at home and painted with labored fidelity the ruddy-faced peasants and bright-hued flowers. We may account for Mr. Ruskin's enthusiasm for the simple, unaffected style of Hunt, who always painted color as he saw it, even if he had no higher claim to the position of an accomplished imitative painter; but why the sentimental Prout should have been forced into his companionship when no special lesson, so far as we can see, is to be taught by the contrast, we have not been able to discover.

Holiday gift books with American imprints are not numerous this season. Scribner & Welford, however, have imported some admirable English publications, suitable for presents, leading with a superbly printed "édition de luxe" of Bunyan's "Pilgrim's Progress," illustrated with a hundred proof engravings on Japanese paper. The famous engravers, the Dalziel Brothers, have contributed some excellent work to the volume. Only five hundred copies of the edition have been printed, and

Messrs. Scribner & Welford have been lucky enough to secure one hundred of them for the United States. "English Society at Home," a delightful collection of sixty-three "society pictures" from Punch, by Du Maurier, lying on the drawing-room table will afford more amusement than any volume we know of. "Venice," issued by this house, has already been noticed at length in these columns. "Breton Folk," by Henry Blackman, and "Paris Herself Again," by George A. Sala, are suitable holiday gifts; as also we need hardly say is that good old volume of perennial entertainment, "Ingoldsby Legends," of which Scribner & Welford have a cheap and well-printed edition.

"PROOFS FROM SCRIBNER'S MONTHLY AND ST. NICHOLAS," a sumptuously printed collection of carefully selected engravings from those excellent magazines, comes to hand at the hour of our going to press. We can therefore say no more at present than that it is a volume whose contents mark what will one day be considered as an important epoch in the history of wood engraving. It is published by Messrs. Scribner & Co.

BOOKS RECEIVED.

MORE STITCHES FOR DECORATIVE EMBROIDERY. S. W. Tilton & Co., Boston.
STUDYING ART ABROAD. Roberts Bros., Boston.
CHEQUER WORK. Roberts Bros., Boston.
CASTLE FOAM. Lee & Shepard, Boston.
COUNSEL TO PARENTS. Brentano, New York.
HINTS ON WOOD ENGRAVING. Lee & Shepard, Boston.

Correspondence.

CHILDREN'S SYMPHONIES.

We will answer the questions of "B. C. M.," Collingwood, Ont., as to the Children's Symphonies in their order:

1. The symphonies vary in length. The one by Carl Von Holten lasts about half an hour, the Chwatal "Sleighride" about twenty minutes, and so on down to eight or ten minutes. You could give an evening's entertainment with nothing but this kind of music, but it would be somewhat wearisome; there is necessarily a certain sameness in it.

2. The children must understand music well enough to read their parts from the notes, and count their measures of rest, when they have such.

3. The "number of books in a set," as you word it, varies with the number of instruments used. Each instrument is printed on its own sheet or sheets of paper, making one part for each instrument, as in any orchestral work. A score for the conductor accompanies them.

4. The same instruments can be used in all the symphonies; only some need a greater number of instruments than others.

5. The following are the only compositions we know of for children's symphonies, though we dare say there are more which have never come under our notice: Symphony, Carl von Holten; do., J. Haydn; do., Romberg; "Sleighride" and "Christmas," F. X. Chwatal; "Waltz" and "Landler," Grenzbach; Symphony, I. Lachner; "Carnivals March," H. Neyer; Symphony, H. Schultz-Beuten.

Some of these need violin, one (the Von Holten) needs violin and violoncello, all need piano. The other instruments needed are principally quail, cuckoo, nightingale, baboon (waldteufel), mirliton, trumpet, drum, triangle, cymbals, bells (glockenspiel), tambourine, "knarre," and "schrillpfeife." The "Sleighride" needs two wineglasses (tuned by pouring water into them), an instrument to imitate the snapping of a whip, one to imitate the drawing of a cork, one for the sound of a sleigh gliding over the hard-frozen snow, and some sleigh-bells, in addition to some of the instruments mentioned above. The only place for these things we know of in this city is E. Schuberth's, No. 23 Union Square.

A PHOTOGRAPH SCREEN.

Editor of The Art Amateur:

SIR: Can you suggest any new way of arranging photographs? I am tired of the album way. JULIA, Jersey City, N. J.

ANSWER.—Have a miniature screen, which any carpenter can easily make, of wood, half a yard high, and each leaf about six inches broad. Paste colored paper over this, and when dry fix the photographs on it, first soaking them off the cards. Fancy photographs may go on one side, friends in the centre leaves, and celebrities in the outer ones. When all is dry, have the screen varnished; if you attempt this yourself, white lac is the best, and a thin coating is sufficient. Put a border of brown leaves or beading at the edge.

PAINTING ON WOOD.

Editor of The Art Amateur:

SIR: What kind of colors can I use for painting on wood, and what are the best kinds of wood for such work?

F. S. M., Saratoga, N. Y.

ANSWER.—Ordinary water-colors can be used. Any close-grained white wood will do, such as sycamore or horse-chestnut; the surface should be carefully smoothed with pumice. If you have a pattern, place a sheet of black carbon paper between it and the wood, and then trace the design through on the box or panel with a hard pencil point. Proceed as with ordinary water-color work, putting in the lights with Chinese white.

ENGLISH APPRECIATION.

Editor of The Art Amateur:

SIR: I am indebted to my brother for copies of your excellent publication, which I have had pleasure in showing to many of the